



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

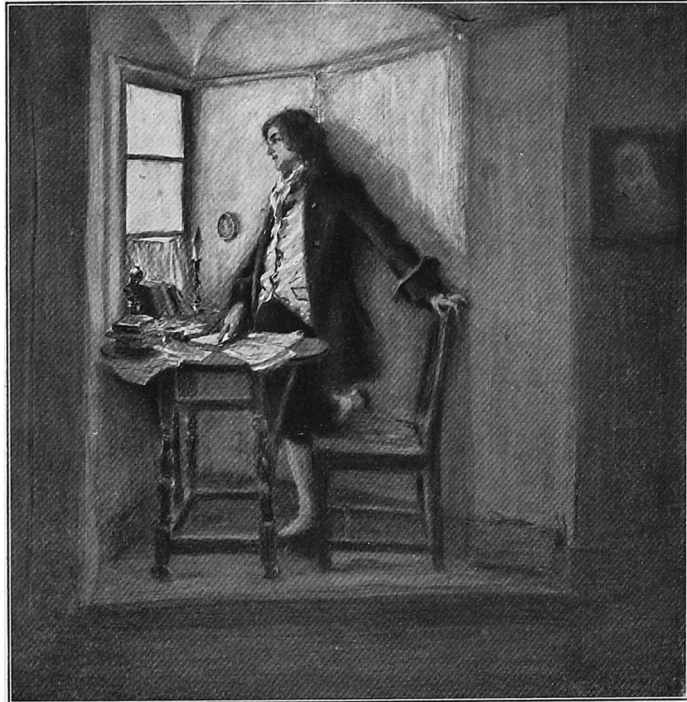
We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION

Of the thirty-sixth annual exhibition of the American Water-Color Society one is inclined, despite the manifest excellence of some of the pictures, to speak with qualified praise. There are many works that



THE POET'S CORNER
By Arthur I. Keller

are in every way admirable, well conceived, brilliantly executed, and calculated to arrest and hold the attention; there are many that approach dangerously near to the excusable line of mediocrity; and there are many more that seem to have no excuse for being—at the exhibition—since they impress one as being little else than so many

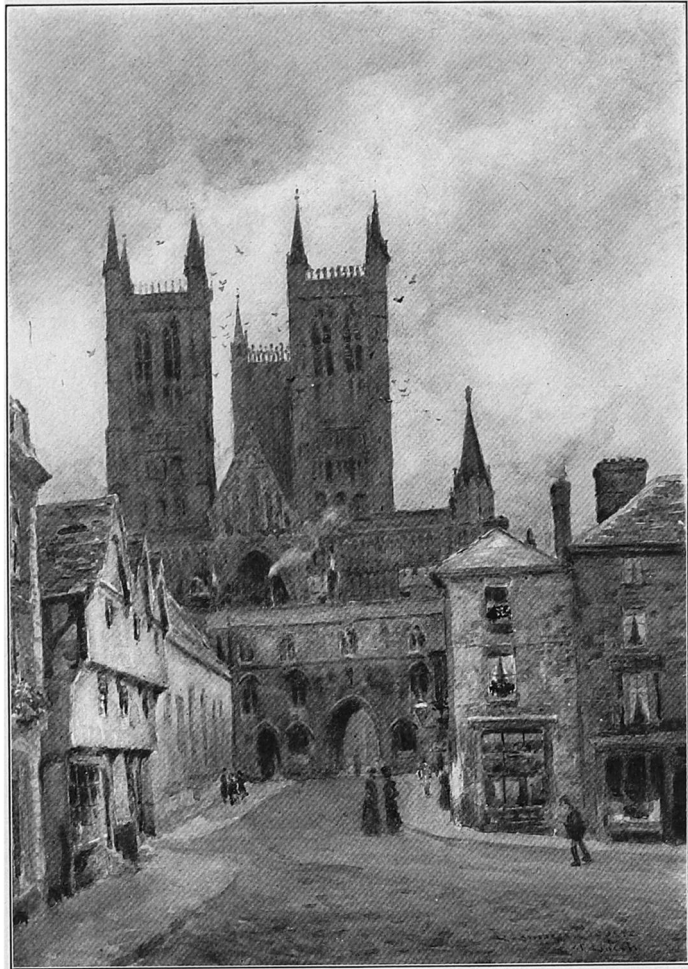
evidences of more or less unsuccessful experimenting, which one might view with a certain interest, but would then gladly forget.

Still one is bound to say that if the exhibition falls below the standard of many of its predecessors, it is yet a marked improvement



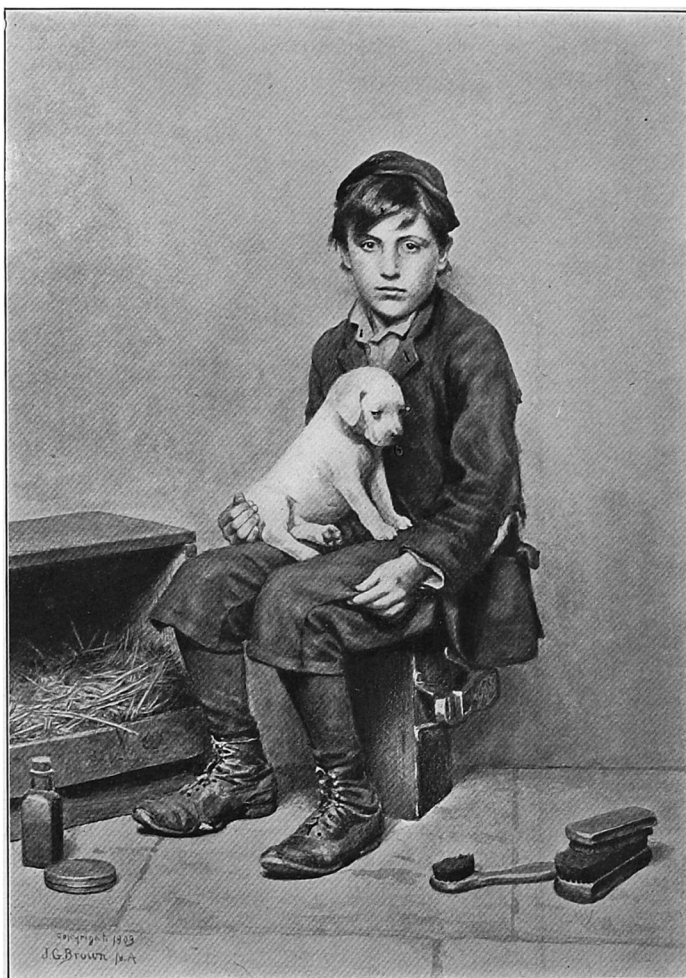
LA JOTA
By F. Luis Mora

over the show of last year. There was a time when this exhibition was regarded as one of the important art displays of the year, but interest in it has gradually ebbed, until to-day it does not command the attention even that its quality merits. Apropos of this ebb of popularity and of the society's efforts to stem it, a local reviewer of the exhibition aptly says:



LINCOLN CATHEDRAL (GRAY WEATHER)
By Emma Lampert Cooper

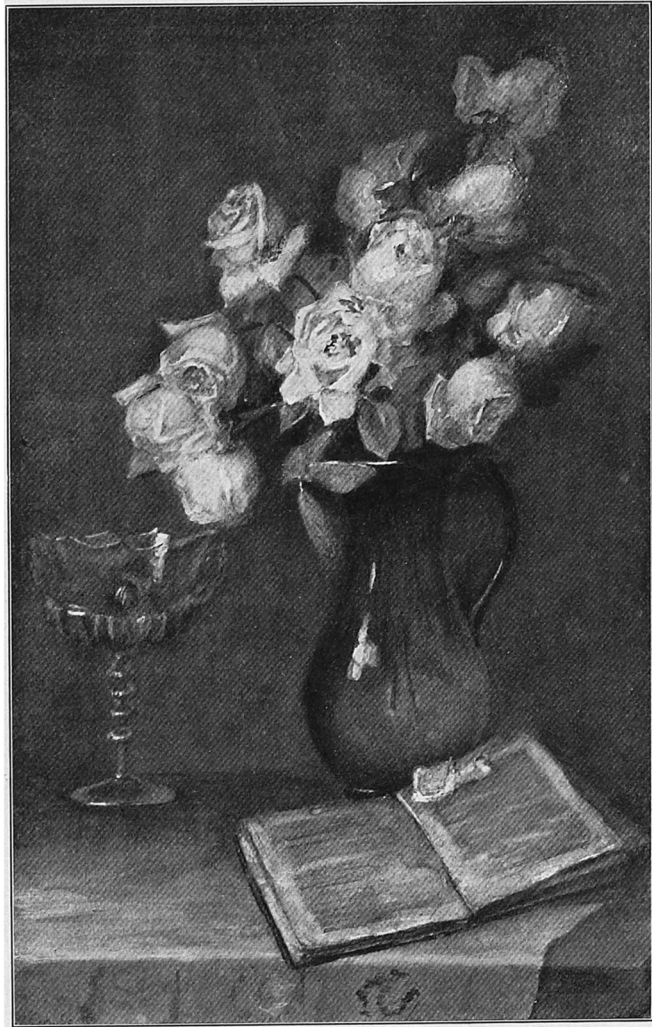
“The decline of public interest is due to many causes, and the society is at last waking up to the fact that with the enormous increase in the demands upon public attention it can only claim notice for the quality of what it offers. To this end it has, not vigorously, to be sure, but with some degree of courage, notably reduced the number



WAITING
By J. G. Brown

of the exhibits. As a pure business proposition, it is wise not to weary the visitor and possible buyer with experiments which are chiefly interesting to the artist who made them; as a stimulus to the production of good pictures there can be no possible doubt that quality is better than quantity. Water-color has always been the refuge

of the amateur and the dilettante, and the pressure is undoubtedly great on the managers of the society to take under its protecting wing not only the productions of this class, but also the least serious work

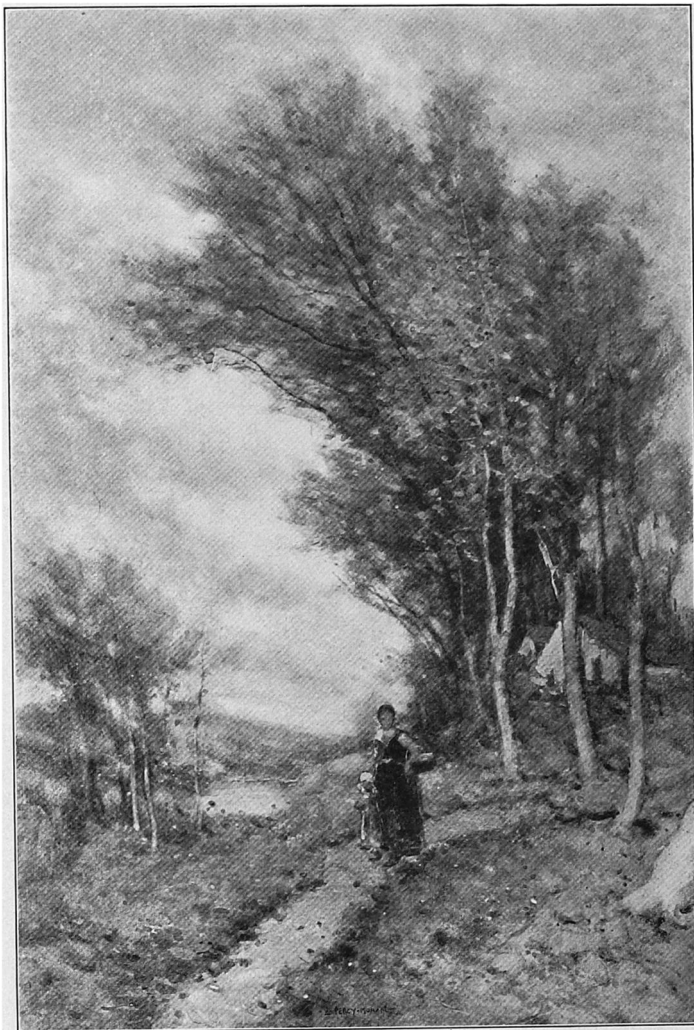


WHITE ROSES

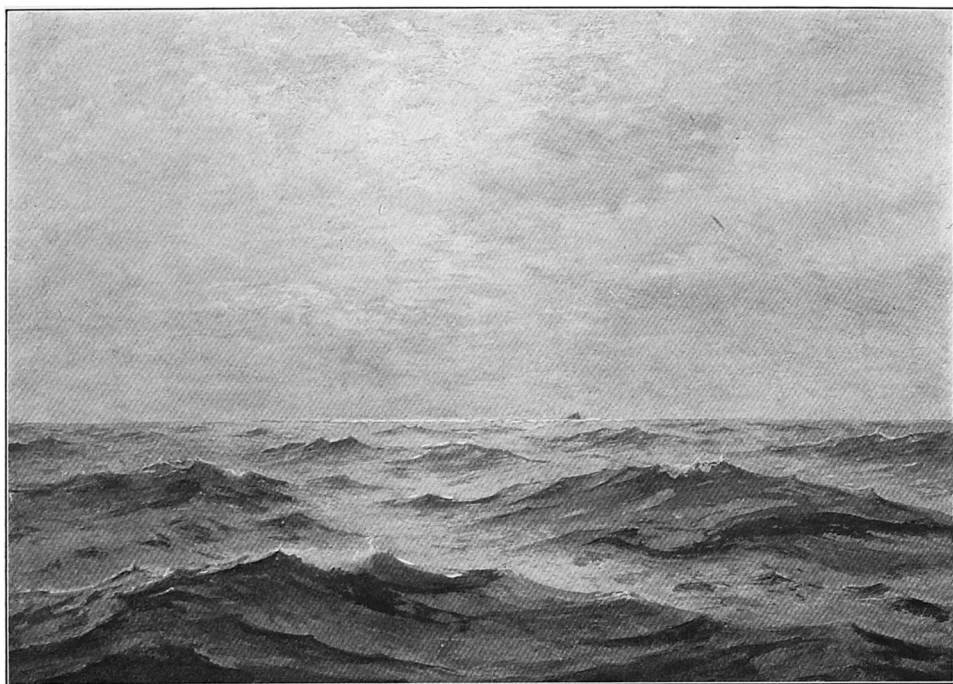
By E. M. Scott

of many an accomplished painter." A statement of opinion that was echoed by several other reviewers who made a study of the display.

These words express exactly what the society has sought to do,



GRAY SEPTEMBER
By Percy Morgan

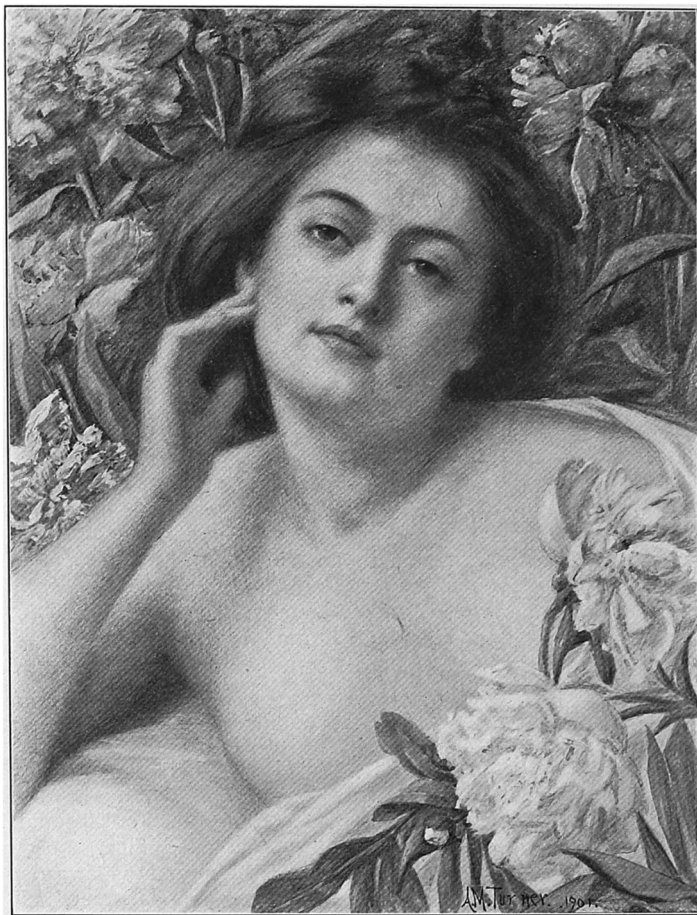


THE OPEN SEA—By F. K. N. Rehn



THE PATH NEAR THE STREAM—By Henry Farrer

and at the same time suggest what it has failed to accomplish. It has sought to keep out the purely amateurish efforts, to put a curb on hazardous experiments, to accord the favor of leniency to those



PEONIES
By A. M. Turner

pictures that are done in the true spirit of water-color. In short, the management undertook in the interest of maintaining the society's reputation to insist on quality rather than on quantity, and to hold the

exhibitors true to the medium to which the very name of the society pledges them, but to which of late they have not been very loyal.

Unfortunately it was a case of the spirit being willing and the flesh weak. In other words, numbers were reduced, but the usual proportion of vagaries found their way into the galleries. The proneness of the society's members to use their medium as though it were oil, or at least to take liberties with it which it would be hard to justify, was pointed out in this journal a year ago. Despite the efforts of the jury of admission in the line of elimination or exclusion, one might reiterate the same statements of this year's show.

There are water-colors that look like oddly manipulated chalk drawings, and others that impress one as water-colors masquerading as oils, and still others that look like imitations of pastel. Side by side, moreover, with works of real merit and with these freak pictures which the lover of true water-color would unqualifiedly condemn, there are numbers of pictures in every room that can be regarded as nothing else than studies, more or less tentative, that can have no possible interest to the average visitor.

These experiments, of course, are legitimate enough, but the place for them is scarcely in an exhibition of this kind and character. One would like to see studies kept in the class-room or the studio, and the haphazard experiments housed by themselves, and offered to the public, who may be interested, under a name at least in keeping with their character. Especially is this the case in view of the fact that a large percentage of these experiments are abortive. The artists have essayed to do something out of the ordinary—in which they certainly have succeeded—and questions of technique have engrossed their attention rather than the legitimate aims and ends of art. These overstrained methods and this confusion of the natural boundary lines between different mediums of artistic expression suggest the practice of the versifier who sacrifices sense to the jingle of his rhymes and force and beauty of diction to the necessities of his artificial meter.

The exhibition comprises upward of three hundred pictures by approximately half as many artists. To review these in detail would obviously not be practicable; indeed, the importance of the show would scarcely warrant it. A brief reference, therefore, to those artists whose works merit more than a passing notice will suffice.

The W. T. Evans prize of three hundred dollars was awarded to Colin Campbell Cooper for his "Skyscrapers, Broad Street." This is a bright study, in full light, of the buildings that line Broad Street between Wall Street and Exchange Place. The picture is not a mere architectural statement, but is eminently artistic, pleasing in tone, and well executed. It doubtless merited the honor conferred upon it.

A feature of the exhibition consists of sixteen pictures by the late Henry Farrer, the effect of which has been sadly marred by the foolish policy of the hanging committee in grouping the pictures together in

such a way as to produce a reiteration of similar compositions, similar color schemes, and similar effects. The jury of admission doubtless meant this special display as an honor to Mr. Farrer, and the hanging committee really has done him an unkindness. The same pictures scattered through the four rooms of the exhibition so that the monotony of uniformity would be broken by the juxtaposition of works of different character would have given an incomparably better result.

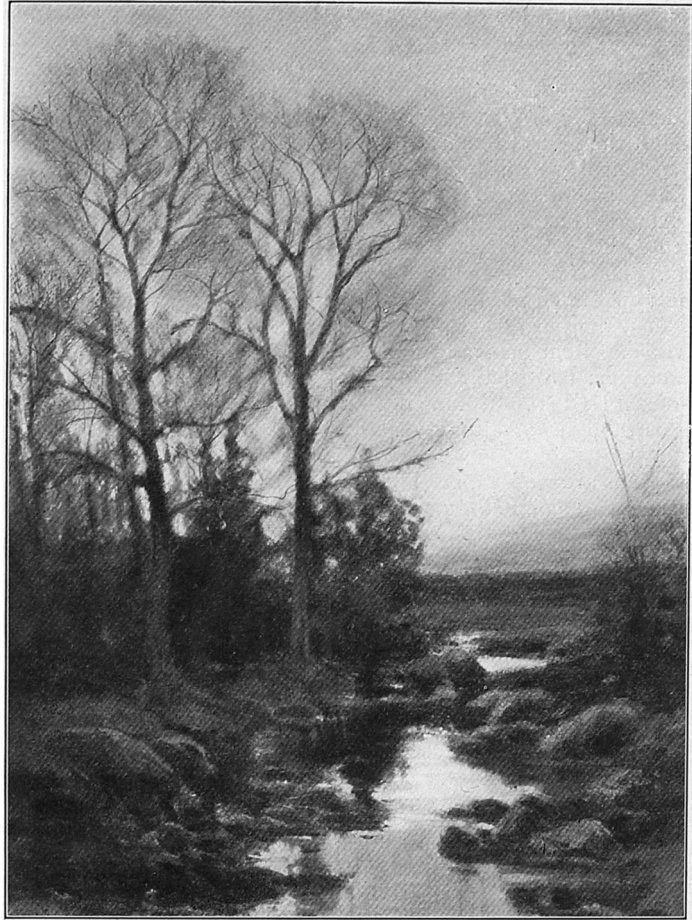
The exhibition is not rich in figure pieces of special interest. Arthur I. Keller's "The Poet's Corner," however, deserves mention as one of the gems of the whole collection. Corwin Knapp Linson's echo of Tissot, which bears the title "Mary of Nazareth," is not without its special merit, but William Fair Kline's "Days of Romance" and Albert Herter's "The Spirit of the Renaissance" may be dismissed with a scant word, despite the acknowledged cleverness of the artists. One may also single out a life-sized head of a girl, by A. M. Turner; an Indian arrowmaker, by E. Irving Couse; a scrappy scene in a busy harbor, by Edward H. Potthast, a characteristic J. G. Brown; excellent domestic subjects by B. West Clinedinst and B. J. Rosenmeyer; two pictures from the Paris Salon by F. Luis Mora; a half-dozen by Percy Moran; two or three by Walter Satterlee; and an earnest, though not altogether satisfactory, harvest scene by Charles Mente.

Marines are well represented. Arthur Robert's "Marine" is full of tender and compelling colors. Similar is the style in "Looking East," "Hard a Leel" by E. M. Bicknell is a fishing-schooner surprised in thick weather by an Atlantic liner. "The Wanderer" and "Herald of the Storm" are strong pictures by Robert F. Bloodgood painted to the accompaniment of the billows. "Return of a Herring Fisher," by Charles P. Gruppe, is excellent. "Old Ocean" is a fairly good but uninspired marine by Hendricks A. Hallett; "The Squall, Gloucester Outer Harbor," is a snappy piece of mosaic by Childe Hassam; "The Mackerel Fleet," by Mrs. Rhoda Holmes Nichols, is one of the water-colors here depending on washes; and "The Open Sea" and "Surf at Evening" are the best of four contributions by F. K. M. Rehn. A marine with battle by Carlton T. Chapman shows the contest between the Wasp and the Frolic in the War of 1812. It is given coldly and with marked dullness, considering the possibilities of a sea fight a hundred years ago for the naval painter.

In addition to many architectural pieces, there are a sprinkling of wood interiors by R. M. Shurtleff, a variety of subjects by George H. Smillie, and three by F. Hopkinson Smith, who chiefly calls attention to his unusual skill in suggesting figures in landscape.

The flower-painters are well forward in the lead. Miss Ethel Hore has a brass kettle on the polished surface of a table in which are deep red flowers, very delightful in tone. Simpler and bolder,

but not less excellent in quality, is her "Squash Blossoms," in which she has indicated well the furry surface of the leaves and the soft and rich yellow of the petals. Very different is the Japanese



A DECEMBER EVENING
By W. Merritt Post

method pursued by Rome K. Richardson in "Poppies." Mrs. E. M. Scott's "White Roses," Miss Myra Spafard's "Country Roses," and Miss Adele Williams's "Violets" are all charming pieces. "Peonies,"

by A. M. Turner, is an excuse for an ideal face, a beautiful face in pensive, languorous mood, which just escapes banality. The flowers themselves are not remarkable. Similar combinations are "Leonore"



THE CLOSE OF DAY
By Paula B. Himmelsbach

and "Pomona," by W. G. Schneider; but unfortunately he crosses the line into the commonplace. Miss Harriet Sartain's "Daisies" and "Tulips" have an exceptionally fine touch. A. E. ADAMS.